

11-15-2013

# The Chapman Orchestra: Gods & Monsters

Chapman Orchestra

Louise Thomas  
*Chapman University*

Follow this and additional works at: [http://digitalcommons.chapman.edu/music\\_programs](http://digitalcommons.chapman.edu/music_programs)

---

## Recommended Citation

Chapman Orchestra and Thomas, Louise, "The Chapman Orchestra: Gods & Monsters" (2013). *Printed Performance Programs (PDF Format)*. Paper 815.  
[http://digitalcommons.chapman.edu/music\\_programs/815](http://digitalcommons.chapman.edu/music_programs/815)

This Other Concert or Performance is brought to you for free and open access by the Music Performances at Chapman University Digital Commons. It has been accepted for inclusion in Printed Performance Programs (PDF Format) by an authorized administrator of Chapman University Digital Commons. For more information, please contact [laughtin@chapman.edu](mailto:laughtin@chapman.edu).



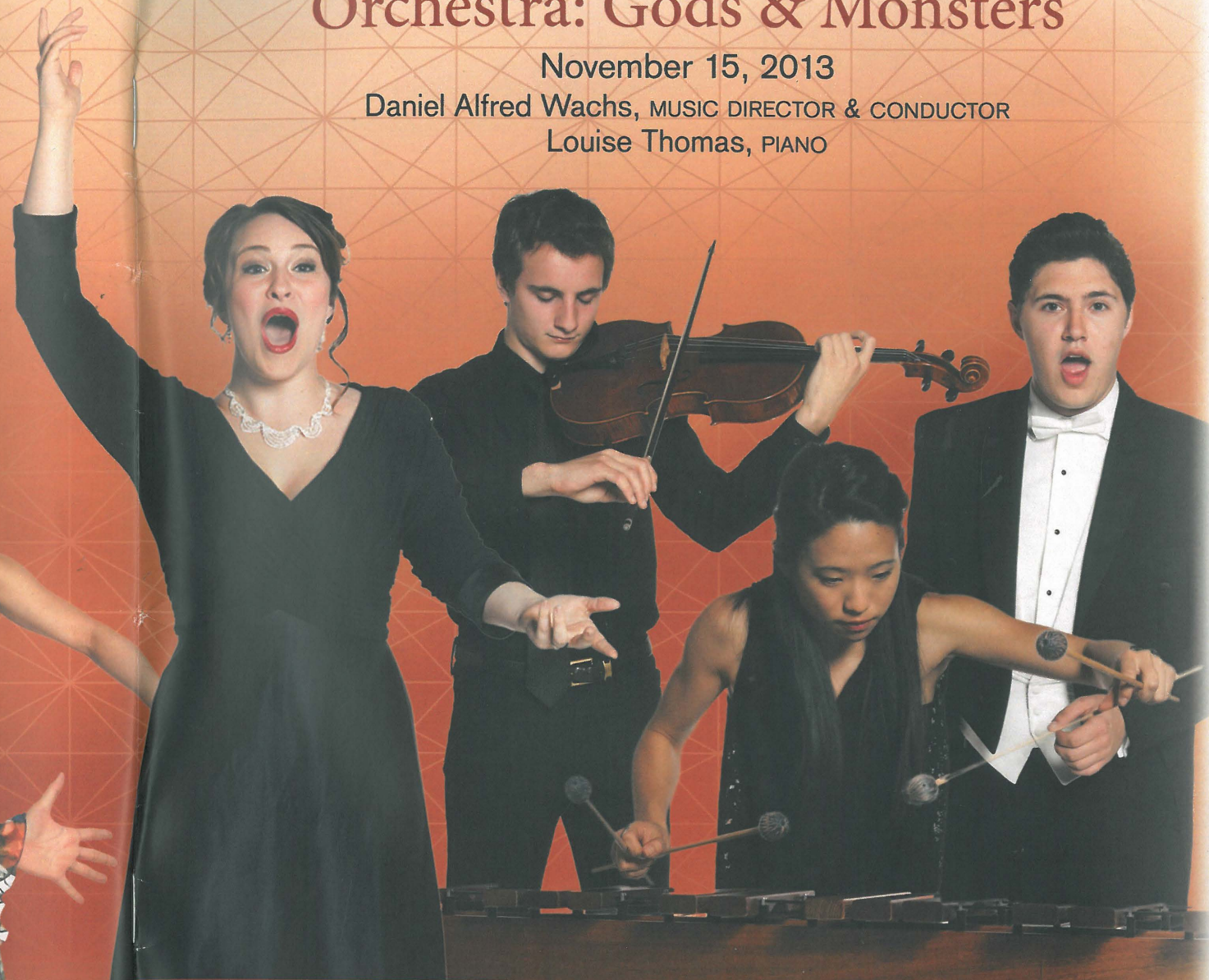


# The Chapman Orchestra: Gods & Monsters

November 15, 2013

Daniel Alfred Wachs, MUSIC DIRECTOR & CONDUCTOR

Louise Thomas, PIANO



 CHAPMAN UNIVERSITY | COLLEGE OF PERFORMING ARTS

COLLEGE OF PERFORMING ARTS  
CONSERVATORY OF  
**music**

fall 2013



# FALL 2013 calendar highlights

---

## september

September 26-28, October 3-5

### ***Present Laughter***

by Noël Coward

Directed by Andrew Barnicle

September 27

### **Guest Artists in Recital -**

**Los Angeles Percussion Quartet**

## october

October 18-20

### **Opera Chapman:**

#### **"Gems of the Bel Canto Era"**

Peter Atherton, Artistic Director

Carol Neblett, Associate Director

October 24-26, November 7-9

### ***Spring Awakening***

Music by Duncan Sheik

Book and Lyrics by Steven Sater

Directed by Jim Taulli

## november

November 5

### **Guest Artists in Recital -**

#### **Ray/Kallay Duo**

Featuring Aron Kallay and Vicki Ray

November 9

### **Chapman University Wind Symphony:**

#### **"Dreams, Dances, and Visions"**

Christopher Nicholas, Music Director and Conductor

November 15

### **The Chapman Orchestra:**

#### **"Gods & Monsters"**

Daniel Alfred Wachs, Music Director and Conductor

John Elias Kaynor, cello

November 16

### **Chapman University Women's**

#### **Choir and University Choir**

#### **in Concert**

Angel Vázquez-Ramos, Conductor

Stephen Coker, Conductor

November 20-23

### **Fall Dance Concert**

Directed by Liz Maxwell

November 24 and 25

### **Chapman University Singers:**

#### **Britten's *War Requiem***

James Conlon, Conductor

## december

December 6 and 7

### **50th Annual Holiday Wassail**

#### **Banquet and Concert**



COLLEGE OF PERFORMING ARTS

For more information about our events, please visit our website at

<http://www.chapman.edu/copa> or call 714-997-6519

or email [CoPA@chapman.edu](mailto:CoPA@chapman.edu)

## CHAPMAN UNIVERSITY

### *Hall-Musco Conservatory of Music*

*presents*

## The Chapman Orchestra

*43rd Season*

### *Gods & Monsters*

**DANIEL ALFRED WACHS**

*Music Director*

**LOUISE THOMAS**

*Piano*

**JESSE SIMONS, '14**

*Conductor*

*Presented in Conjunction with the  
Pacific Symphony's 2014 Music Unwound Series*

November 15, 2013 ■ 7:30 P.M.

Chapman University, Fish Interfaith Center

# Welcome

Dear Friends:

Welcome to The Chapman Orchestra's first concert of the 2013-14 season, our 43<sup>rd</sup>.

The first half of this evening's program features two Russian composers whose only commonality on surface is their country of birth. While Stravinsky fled to the safety and comfort of the West, Shostakovich became a voice of Mother Russia, especially during the harrowing Second World War, when his music emboldened the common man much in the same way that the Hollywood machine kept up the morale of the West. As to what extent Shostakovich actually believed in the political system that both supported and repressed him is the subject of a yearlong collaboration between Chapman University and the Pacific Symphony and we are proud to present tonight's concert as a 'prequel' to the Pacific Symphony's Music Unwound Series.

I first became acquainted with Stravinsky's masterpiece *Apollon musagète* while serving as an Artist-in-Residence with the New York City Ballet. (Have no fear; I did not dance.) The choreography by Balanchine remains one of the most important of the 20<sup>th</sup> century, and the collaboration between Balanchine and Stravinsky is legendary, resulting in much of City Ballet's core repertory. Oddly, Stravinsky's music is rarely performed on its own, most likely out of fear that the choreography has overshadowed Stravinsky's score. However, as Mr. B (as Balanchine is referred to within the Company) used to say, "music comes first." Brahms' *First Serenade for Large Orchestra* is also a rarity in the concert hall. It is just as powerful, beautiful and majestic as any of his later symphonies. I'll look forward to hearing what you think at the conclusion of our concert!

Please join me in congratulating Instrumental Conducting Bachelor of Music candidate Jesse Simons; this evening's concert serves as his capstone senior recital and I am happy to share the podium with him.

Finally, please purchase your tickets now for May 15, 2014, when The Chapman Orchestra and University Choirs joins the Orange County Youth Symphony Orchestra and Grammy Award-winning soloists in a performance of Beethoven's *Symphony No. 9* at the Renée & Henry Segerstrom Concert Hall. The Orange County Register has selected this concert as a "Must See Performance" during the 2013-14 Season.

Enjoy!



Daniel Alfred Wachs  
Director of Orchestral Activities, Chapman University Conservatory of Music  
Music Director, Orange County Youth Symphony Orchestra

# Program

## *Apollon Musagète*

Igor Stravinsky  
(1882 - 1971)

- I. Naissance d'Apollon
- II. Variation d'Apollon
- III. Pas d'action
- IV. Variation de Calliope
- V. Variation de Polymnie
- VI. Variation de Terpsichore
- VII. Variation de d'Apollon
- VIII. Pas de deux
- IX. Coda
- X. Apothéose

## *Piano Concerto No.1 Op. 35*

D. Shostakovich  
(1906 – 1975)

- I. Allegretto
- II. Lento
- III. Moderato
- IV. Allegro con brio

Louise Thomas, *piano*  
Naoto Hall, *trumpet*

~Intermission~

## *Serenade No.1 Op. 11*

Johannes Brahms  
(1770 – 1827)

- I. Allegro molto
- II. Scherzo. Allegro non troppo - Trio. Poco più moto
- III. Adagio non troppo
- IV. Menuetto 1 - Menuetto 2
- V. Scherzo
- VI. Rondo

---

## About the Artists

---

### **DANIEL ALFRED WACHS**, *Music Director & Conductor*

*Director of Orchestral Activities, Chapman University Conservatory of Music*

*Music Director, Orange County Youth Symphony Orchestra*

Conductor **Daniel Alfred Wachs** emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised “*Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!*” Wachs has been entrusted with preparing orchestras from Valery Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. He has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Monterey Symphony, the Spartanburg Philharmonic, and is a frequent guest conductor at New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a co-production with La Scala and the English National Opera, directed by Robert Carsen.

A pianist as well as a conductor (“*Wachs proved a revelation, delivering a technically impeccable, e motionally powerful performance of two Mozart piano concertos and a pair of solo works...*” – *St. Paul Pioneer Press*) Wachs was auditioned by Zubin Mehta at the age of eight and was a student of the late Enrique Barenboim. He subsequently pursued studies at the Zürich Academy as well as The Curtis Institute of Music and The Juilliard School. He has participated at such festivals at Aspen, Tanglewood and Verbier.

Committed to the cause of education, Wachs is one of the few conductors of his generation successfully balancing the busy demands of an academic and professional career. He leads the Orange County Youth Symphony Orchestra (“*The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals...*” – *LA Times*) and is Music Director of The Chapman Orchestra. Both orchestras were finalists for the 2012 American Prize in Orchestral Performance and OCYSO is the 2012 winner in the youth category. In May 2014, OCYSO will present the West Coast première of a new work by Mark Anthony Turnage on a special subscription concert presented by the Philharmonic Society of Orange County at the Renée & Henry Segerstrom Concert Hall. This concert was picked as a “Must See Performance” during the 2013-14 Season by the OC Register. During Wachs’ tenure, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov, initiated a partnership with LA Opera’s Domingo-

---

---

## About the Artists

---

Thornton Young Artist Program and collaborated with the Pacific Symphony. Wachs’ expertise and experience in developing and infusing new life into education concerts has resulted in an ongoing collaboration with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led *Albert Herring*, *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and operas by Pasatieri which were lauded by the composer himself. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall. For more information, please visit [www.danielalfredwachs.com](http://www.danielalfredwachs.com)

### **LOUISE THOMAS**, *Piano*

Pianist Louise Thomas has concertized extensively throughout Europe, North America and Asia at such concert venues as the Tchaikovsky Conservatoire in Moscow, the Franz Liszt Academy Museum in Budapest, the Forbidden City Concert Hall in Beijing, Walt Disney Concert Hall in Los Angeles and Weill Hall in New York City.

Louise Thomas was born in Ireland and completed undergraduate musicology studies at Trinity College, Dublin. She was offered a German Government scholarship to complete solo piano performance studies at the Hochschule für Musik und Theater in Hannover, Germany where she received a Konzertdiplom. Dr. Thomas won second prize at the Ibla-Ragusa competition in Sicily where she was awarded the Béla Bartók Prize. She also won the concerto competition at the University of Southern California and performed with the late Maestro Sergiu Comissiona. Dr. Thomas received her doctorate in piano performance in 1999 from USC where she studied with John Perry and Alan Smith.

A dynamic collaborative pianist, Louise Thomas has made CD recordings in Germany (as part of the chamber music festival, “Schwetzinger Festspielen”); at the Banff Center for the Arts in Canada with the Irish Contemporary Music group, Nua Nós, and has appeared on numerous live radio broadcasts for Irish Radio, BBC Radio Northern Ireland, Moscow radio, K-USC and K-MZT in Los Angeles. She has also played live and recorded for RTE (Irish National Television) and the nationally distributed Ovation Arts Channel in Los Angeles. Her recordings are available at iTunes.com and on the Centaur label. A recording of her performance of the Ravel G Major was released on K-USC’s “Musical Moments” CD. Further recordings of both 18<sup>th</sup>-century and contemporary compositions are scheduled for release in 2014 on the Piano Classics Online label.

Pursuing her passion for innovative programming and contemporary music, she produced

---

# About the Artists

and performed a program in 2007 featuring “California Composers Today” at Weill Recital Hall in Carnegie Hall. She concertizes extensively with violinist, Elizabeth Pitcairn, who performs on the legendary “Red Mendelssohn” Stradivarius.

Louise Thomas was a faculty member at the University of California, Santa Barbara and has been invited onto the faculty of several summer programs. She was the vocal coach at the 2002 “La Fabbrica” summer program in Tuscany, and from 2003-2009, she was the Festival pianist and vocal/instrumental coach at the Idyllwild Arts Summer Academy in California.

In the summer of 2011, she joined the faculty at the Luzerne International Music festival in New York State and returned as Chair of the Piano program (first session) in 2012.

Dr. Thomas joined the Chapman University in 2001 as Director of Keyboard Collaborative Arts. She is married to composer, John Bisharat and resides in Los Angeles.

## JESSE SIMONS, ‘14 *conducting*

Jesse Simons grew up in Davis, California, where from an early age he was exposed to music. At age nine he was introduced to the viola through the school music program when the District ran out of school cellos. Jesse has played the viola now for over 12 years. His passion for music increased as he grew older, learning to play the rock drum set when he was 13 as well as the French horn at 17. He developed an interest in the art of conducting when he participated in several local youth symphony orchestras. He learned the basics of conducting during lunch times from his high school orchestra instructor, Angelo Moreno, and when he signed on as a viola coach and conducting apprentice under Moreno with the junior high orchestra. He debuted as a conductor at a high school orchestra spring concert his senior year, when he conducted the Davis High School Chamber Orchestra’s performance of David O’Fallon’s *A Gaelic Overture*.

Jesse currently studies conducting under the meticulous and watchful eye of Daniel Alfred Wachs, at Chapman University, who never fails to remind him that he should be studying his score. When he isn’t found on the podium, Jesse enjoys learning about Biology (which is his other major), reading science fiction/fantasy, doing martial arts, watching shows, and isolating himself in long hikes where he can conduct the birds as he likes.

# About The Chapman Orchestra

The Chapman Orchestra (TCO), under the direction of Daniel Alfred Wachs, is considered among the finest university ensembles on the West Coast. Nobel Peace Prize laureate Elie Wiesel lauded TCO following An Evening of Holocaust Remembrance, an interdisciplinary collaboration with the Rogers Center for Holocaust Studies. TCO will kick off its 2013-14 season in collaboration with Orange County’s Pacific Symphony, presenting an ancillary concert as part of its Music Unwound Series. In May 2014, TCO and University Choirs will join the Orange County Youth Symphony Orchestra and international soloists in a performance of Beethoven’s *Ninth Symphony* and a West Coast premiere by Mark Anthony Turnage at the Renée & Henry Segerstrom Concert Hall, presented under the auspices of the Philharmonic Society of Orange County. This concert was selected by the OC Register as a “Must See” performance of the 2013-2014 Season. In the fall of 2009, a live recording of Milhaud’s *La Creation du Monde* was selected by the Phillips Collection in Washington, D.C. to accompany its exhibit, “Man Ray, African Art and the Modernist Lens.” In February of 2008, TCO joined forces with the Pacific Symphony as part of its Eighth American Composers Festival. TCO recently completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with the LA Opera Domingo-Thornton Young Artist Program

Chapman University Orchestras have received national recognition when presented the coveted ASCAP (American Society of Composers, Authors and Publishers) award at the American Symphony Orchestra League Annual Conference for performances of music by American composers and The Chapman Chamber Orchestra was a finalist in the 2012 American Prize in Orchestral Performance.

In frequent demand, the orchestras have performed at the Music Educators National, Divisional, State, and Southern Section Conferences. The Chamber Orchestra has been the featured performing ensemble for the CMEA (California Music Educators Association) Southern Section Conference. The Chapman Orchestra has toured extensively on the West Coast of the United States and has performed on international tours in Europe, China, Hong Kong, and Japan. Closer to home, TCO performs an annual series of concerts at the Nixon Presidential Library in Yorba Linda and St. John’s Lutheran Church in Church, and serves as the orchestra in residence for Opera Chapman.



League  
of American  
Orchestras



A | C | S | O

ASSOCIATION OF CALIFORNIA  
SYMPHONY ORCHESTRAS

# Program Notes

## Apollon musagète

Igor Stravinsky (1882 - 1971)

Igor Stravinsky was a Russian-born and later French and American nationalized composer, pianist, and conductor widely considered to be one of the most important and influential composers of the 20<sup>th</sup> century. His music reflects many of the varying styles amidst the first of half the century including primitivism, Neo-Classicism, nationalism, and serialism, but is lauded for remaining distinctly Russian throughout his career. Known especially for his early ballets *The Firebird*, *Petrushka*, and *The Rite of Spring*, his music pushed the boundaries of rhythmic structure and would revolutionize ballet through the Neo-Classical dance style that renowned choreographer George Balanchine would create to his works.

In 1928, Stravinsky premiered his latest ballet, *Apollon musagète*, which directly translates from French to “Apollo, Leader of the Muses.” A ballet in two scenes or *tableaux*, it is scored for only strings due to being originally performed in the Library of Congress in Washington, D.C. under commission from Elizabeth Sprague Coolidge. The ballet was then brought to the Ballets Russes in Paris to be choreographed by Balanchine. Both Balanchine and Stravinsky remarked later in their lives that this work was a turning point for them as artists due to their interaction with the other, leading them both to return to more “classical influences”.

The ballet’s plot involves two scenes. The first describes the arrival of the mortal Leto on the isle on Delos in the Aegean Sea. She gives birth to Apollo with her arms wrapped around a palm tree. Two handmaidens blanket the child in swaddling clothes bound with a golden girdle. As the first *tableau* closes, the Muses Calliope, Polyhymnia, and Terpsichore bring the young god his magical lyre. The second *tableau* chronicles the maturation of Apollo that ends ultimately in his ascension to Parnassus among the pantheon of Greek gods.

Dan Fister ’14, Bachelor of Arts in Music

## Piano Concerto No. 1, Op 35

D. Shostakovich (1906 – 1975)

Dmitry Shostakovich was a Russian composer and pianist considered by most scholars the greatest symphonist of the mid-20<sup>th</sup> century with many of his works firmly established in the repertory. There is much scrutiny of his works for hidden political messages and feelings of revolution toward the Soviet government, based on the views expressed in his memoirs. His music reflects broad influences both Russian and non-Russian, including Bach, Beethoven, Mahler, Mussorgsky, Prokofiev, and Stravinsky; Prokofiev’s influence is most apparent in his First Piano Concerto, Op. 35.

Shostakovich’s style is inherently instrumental as his melodies regularly leap and feature angular patterns rather than smooth, lyrical patterns we might find in a more vocal-inspired composer. He regularly employs complex counterpoint and rhythmic intensity, as well as

# Program Notes

instrumental recitative to impassion or intensify the emotional power of a passage. While his music is basically tonal, he frequently uses flatted tones to give a sense of modality that we hear as Russian due to its foreign sound in our primarily European/American ears. In addition, he sometimes utilizes serial and atonal passages for contrasting effect.

The First Piano Concerto was originally a trumpet concerto that over the course of composition became a piano concerto with featured trumpet. Within the work, the listener can hear Shostakovich’s characteristic use of jokes, musical collage including ballet music, and quotation of other composers and popular Russian music. After finishing the orchestral version, Shostakovich arranged a version for two pianos in which the solo piano part is more intricate than in the orchestral version. The piano in general is quite percussive, reminiscent of Prokofiev, as well as clear, crisp, and transparent due to his use of contrapuntal writing. Reviewers of early performances commented on his virtuosic playing of the piece, calling it “emotive and evocative”.

The four-movement concerto begins and ends with sonata form, the second movement is a slow waltz, and the third movement is a short intermezzo that introduces the final movement. While the outer movements employ teasing, sharp motives, the inner movements are, in contrast, more expressive and lyrical. Note the interplay between the piano and trumpet in the first movement with their two themes. The final movement’s main trumpet theme is derived from a Haydn piano sonata.

Dan Fister ’14, Bachelor of Arts in Music

## Serenade 1 in D Major, Op. 11

Johannes Brahms (1770 – 1827)

Brahms’ Serenade Opus 11 was completed in 1857, while Brahms was living in Detmold, Germany where “he became a good choral conductor, and his work profited greatly by this practical experience”. For an audience, this was good news, because it meant that the young composer had a more established musical style, and more musical experience at his disposal. Brahms originally wrote the Serenade for a string and wind octet, then made it a chamber nonet, and then finally expanded it for full orchestra, winds, and brass and designated it “a Symphony-Serenade”. Though it is not an often played piece, it was one of Brahms’ first published attempts at writing orchestral music, a feat that he was afraid to start given the lingering shadow of Beethoven, who had dominated the musical scene for the past forty years. Some historians theorize that it is this reason that Brahms chose to compose an orchestral serenade, rather than a symphony, which would have almost certainly put him in competition with Beethoven’s works.

Serenades, as a work of music, have been around since before the Baroque Period (1600-1720s). At that time they were often calm and melodious pieces written and sung for a

## Program Notes

---

lover or friend. During the classical period (1750 ~ 1820), one of the best known serenades was Mozart's *Eine Kleine Nachtmusik* (literally meaning, "a little serenade"). Since their inception, serenades have typically been serene, mindful of the texture of sound and melody, rather than used for creating dramatic musical intensity. For listeners, this is opposite of Beethoven, whose works were often very motivic as exemplified by the famous 5th Symphony. Listen for Brahms' serenade melody in the clear and beautiful calls of the horn throughout the piece, creating evocative imagery of a man singing beneath his partner's window or in a serene meadow. A successful melody is one the audience will come out of the theatre whistling on the way home.

The Serenade is composed of six movements, the first of which is Allegro (rather fast, and sometimes happy sounding), and uses Sonata Allegro form, a musical form very common to movements of a symphony. A solo horn, prominent throughout the piece, provides a returning musical phrase in this movement, imitative of a hunting horn. A merry chase through the piece shows Brahms's use of musical themes, ending with a sweet conversation among flute, clarinet, and strings. The second movement is a Scherzo, Allegro non troppo (fast, but not too fast), and the minor key creates a rather dramatic contrast to the opening movement. Rolling gestures and dialogue between the strings and winds brings the movement to a trio section, almost reminiscent of the first movement with its resounding horns, and homorhythmic responses between strings and winds. Movement three is an Adagio (slow tempo), which presents the audience plenty of time to enjoy the various solos that predominate this work. Though extensive, the work is a grand example of the scale with which Brahms can reuse a simple melody, and how he moves very methodically, almost step-wise, between sections. As musical analyst George Bozarth put it, "one must always mediate between the received musical messages, and their unexpected resolutions – a step-by-step process..."

As Brahms was rather afraid of composing orchestral works, he did a great many choral works, and chamber works, and movement four, the Menuetto, is very reminiscent of the feel of a chamber ensemble, with its rather reduced selection of instruments. A dancing little tune that gains a deep and romantic touch with the entrance of the violins shows Brahms's capability to drastically change sounds in an instant, before returning to the lively section just as quickly. Interestingly enough, movement five is another Scherzo, like movement two, though this piece seems generally more similar to the first movement in its tempo and quality of sound. In addition, this second Scherzo seems to display quite a bit more referenced material than the other movements; as Eduard Hanslick states, "We do not fault Brahms for the echoes of Beethoven's 'Scene by the Brook' that one hears in the Adagio of his serenade..."

The final movement of the serenade is a Rondo. Rondo comes from the French word *rondeau*, which describes a musical work with a repeated section dispersed between

---

## Program Notes

---

portions of poetry. Hardly a better word can describe this piece, the returns being the almost march-like sections scattered between nuggets of elegant melodies. The closing of the piece with the resounding horn is almost a replica of Brahms' first piano concerto; a piece he had finished a short time before completing this vivid piece.

Jesse Simons '14, Bachelor of Music in Performance, Conducting Emphasis

### Works Cited

- Bozarth, George S. "Brahms's Slow Movements." *Brahms Studies: Analytical and Historical Perspectives : Papers Delivered at the International Brahms Conference, Washington, DC, 5-8 May 1983*. Oxford [England: Clarendon, 1990. N. pag. Print.
- Fanning, David and Fay, Laurel. "Shostakovich, Dmitry." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 28 Oct. 2013. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/52560>>
- Geiringer, Karl, and H. B. Weiner. *Brahms, His Life and Work*. 3rd ed. New York: Oxford UP, 1947. Print.
- Hanslick, Eduard, and Kevin C. Karnes. "PART II: RECEPTION AND ANALYSIS: *Discovering Brahms (1862-72) in Brahms and His World* Frisch, Walter (editor); Princeton University Press (publisher); Princeton, NJ (place); Published 2009; 480 Pp." *Classical Music Reference Library*. Alexander Street Press, 2009. Web. 22 Oct. 2013. <<http://bakr.alexanderstreet.com.libproxy.chapman.edu/view/890217>>.
- Joseph, Charles M. *Stravinsky & Balanchine: A Journey of Invention*. New Haven: Yale University Press, 2002. 70-84. Print.
- <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/52818>>.
- Khentova, Sofia. *Shostakovich: zhizn' I tvorchestvo [Shostakovich: life and work]*. 1. Leningrad: Sovetskiy kompozitor, 1985, 1986. 352. Print.
- Moshevich, Sofia. Dmitri Shostakovich, Pianist. Montreal: McGill-Queen's University Press, 2004. 13, 75-76. Print.
- Musgrave, Michael. *The Music of Brahms*. London: Routledge & Kegan Paul, 1985. Print.
- Roeder, Michael Thomas. *A History of the Concerto*. Portland, OR: Amadeus Press, 1994. 322-323. Print.
- Walsh, Stephen. "Stravinsky, Igor." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 28 Oct. 2013.
-



# The Chapman Orchestra

## Violin I

Emily Uematsu • \*\*  
Chloe Tardif  
Kimmi Levin  
Rachelle Schouten  
Laura Schildbach  
Michael Fleming  
Cody Bursch

## Violin II

Macie Slick • \*\*  
Matt Owensby •  
Gabrielle Stetz  
Alayne Hsieh  
Suzanne Haitz

## Viola

Nicky Kaynor  
Will Kellogg •  
Javier Chacon Jr.  
Stephanie Calascione  
Priscilla Peraza  
Jesse Simons •

## Cello

Christopher DeFazio  
Connor Bogenreif  
Jordan Perez  
Nathaniel Cook  
Devin Marcus

## Double Bass

Ethan Reed  
Kevin Baker a

## Flute

Tian Tian Metzgar  
Casey Dye

## Oboe

Emilia Lopez-Yanez  
Cynthia Navarrette

## Clarinet

Ben Lambillotte •  
Kevin Homma •

## Bassoon

Grant Boyd ♫  
Teren Shaffer §

## French Horn

Robert Loustaunau  
Jenny Kim§  
Alvin Ly  
Matthew Bond

## Trumpet

Jonathan Ballard •  
Saul Reynoso •

## Timpani

Alicia Marquis

## Staff

Stephanie Calascione  
*Orchestra Manager*  
& *Head Librarian*

Jesse Simons  
*Operations Manager*

Robert Loustaunau  
*Operations Assistant*

♫ Guest  
• Senior  
a Alumni  
§ Faculty

\*\* Temianka Scholarship recipient


PHILHARMONIC  
SOCIETY *presents*

# Beethoven: THE FINALE

The Late Great

Thursday, May 15, 2014, 8pm

Renée and Henry Segerstrom Concert Hall

Segerstrom   
Center for the Arts

Don't miss the chance to see your musician on stage as The Chapman Orchestra performs the U.S. West Coast premiere of the Mark-Anthony Turnage piece, *Frieze*, and Beethoven's Ninth Symphony. Tickets start at \$20.

## ARTISTS

Daniel Alfred Wachs, conductor  
Orange County Youth Symphony Orchestra  
The Chapman Orchestra  
Choirs from Chapman University and UCI  
Marc Yu, piano | Jessica Rivera, soprano  
Renee Tatum, mezzo-soprano | Nicholas Phan, tenor  
Craig Colclough, bass

## PROGRAM

TURNAGE: *Frieze* (U.S. West Coast premiere)  
BEETHOVEN: Piano Concerto No. 1 (first movement)  
BEETHOVEN: Symphony No. 9 in D minor, Op. 125

SAVE 20%\*  
WITH CODE CHAPMAN20  
NOW THROUGH DECEMBER 31

DONNA L. KENDALL  
CLASSICAL SERIES

Beethoven: The Late Great is sponsored by  
THE SEGERSTROM FOUNDATION

949.553.2422 | [PhilharmonicSociety.org](http://PhilharmonicSociety.org)

\*Discount available for a limited time. Offer expires 12/31/13. Seating based on availability. No discounts to prior purchases. Must mention promo code to receive discount. Although rare, all dates, times, artists, programs and prices are subject to change.



CELEBRATING  
**60**  
YEARS  
1954-2014

# A Festival of Soviet Culture: Russian Music, Art, Theater, Dance & Film c. 1930-1953

The Chapman Global Arts Program, in partnership with the Pacific Symphony Orchestra, celebrates the life and works of Dmitri Shostakovich and his contemporaries.

## january/february

Throughout January & February 2014:  
Argyros Forum Exhibition Cases  
**Art Exhibition- Everyday Stalinism**  
Stalinist ephemera & material culture from the collection of the Institute of Modern Russian Culture at USC. Exhibition in Argyros Forum exhibition cases. Wendy Salmond, Curator and author of Catalogue. Open to public.

Friday January 31, 2014  
2:00-3:00 PM in Salmon Recital Hall, Berte Hall, Room 100  
**Interview/Presentation with Solomon Volkov and Joe Horowitz**  
Focus on questions "What is Shostakovich's music about?" & "Shostakovich's view that an artist is a moral spokesperson." Open to public.

Monday February 3, 2014  
4:15-5:30 PM, Partridge Dance Center  
**Master Class for Chapman Dance Students**  
Colleen Neary and dancers from Los Angeles Ballet will present a lecture/demonstration on the Balanchine technique. Colleen Neary will also speak about her years working with Balanchine as a dancer. Open to public.

Monday February 3, 2014  
7:30-9:30 PM Crean Hall, Oliphant Hall, Room 103  
**Master Class for Chapman Orchestra students**  
Solomon Volkov & Alexander Toradze focus on specific pieces including Shostakovich First Piano Concert for Strings and Trumpet, Shostakovich Viola Sonata, & Symphony #10. Open to public.

Tuesday February 4, 2014  
7:00 PM, Chapman Auditorium, Memorial Hall  
**Film & Concert**  
Chancellor Daniele Struppa introduces a performance of Shostakovich *Sonata for Viola and Piano*: Bob Becker, viola and Alexander Toradze, piano. Other programming highlights include excerpts from the film *Dmitri Shostakovich: Sonata for Viola* and others. Dialogue after performance with Daniele Struppa, Alexander Toradze, Bob Becker, and Solomon Volkov. Reception to follow performance, at the Exhibition, *Everyday Stalinism*, in Argyros Forum. Open to public.

# A Festival of Soviet Culture: Russian Music, Art, Theater, Dance & Film c. 1930-1953

The Chapman Global Arts Program, in partnership with the Pacific Symphony Orchestra, celebrates the life and works of Dmitri Shostakovich and his contemporaries.

Wednesday February 5, 2014  
7:00-9:00 PM Berte Hall, Room 109  
**Exploration of Soviet Film Music by Shostakovich & Contemporaries**  
Will include film excerpts from Alexander Nevsky, Hamlet and King Lear. With commentary, descriptions & audience discussion. Presenters: Amy Graziano (Hall-Musco Conservatory of Music) and Dan Pavelin (Dodge College of Film & Media Arts). Open to public.

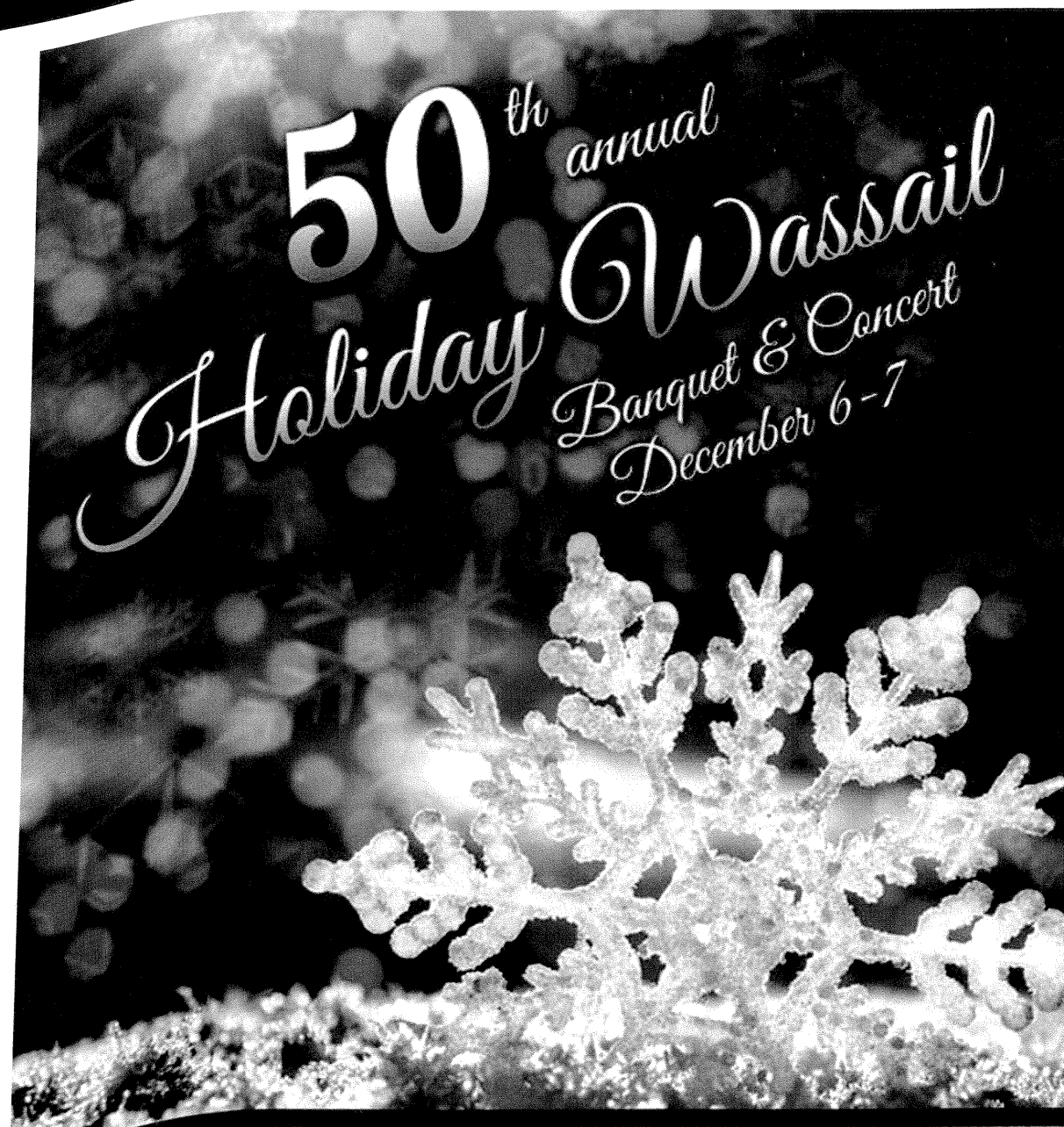
Thursday February 6, 2014  
11:30 AM-12:30 PM in Salmon Recital Hall, Berte Hall, Room 100  
**Lecture by Vera Ivanova, Chapman Composer**  
Dr. Ivanova will discuss several compositions from the early period of Shostakovich. Open to public.

Thursday February 6, 2014  
7:30 PM in Salmon Recital Hall, Berte Hall, Room 100  
**President's Piano Series, Piano Recital**  
Alexander Toradze & Vakho Kodanashvili, pianists will present an evening of piano performance. The program includes works by Prokofiev and Shostakovich. Tickets are \$20 general admission and can be purchased by visiting our website, [www.chapman.edu/music](http://www.chapman.edu/music) or by phone at 714-997-6812.

Friday February 7, 2014  
12:00-2:00 PM in Salmon Recital Hall, Berte Hall, Room 100  
**Master Class for Chapman Vocal Students**  
Vladimir Chernov, Master Class for Conservatory voice students. Focus on Soviet Russian literature. Open to public.

Friday February 7, 2014  
3:00-4:30 PM in Argyros Forum, Room 209C  
**Russian Influence on American acting, theatre, and film**  
Presentation by Job B. Benitz, Thomas Bradac and Michael E. Nehring from Chapman University's Department of Theatre. Open to public.

Saturday February 8, 2014  
8:30 AM-12:30 PM in Argyros Forum, Room 207  
**Everyday Stalinism: A Symposium of High Art and Popular Culture in Russia, c. 1930-1953**  
Speakers: Andrew Jenks, CSLB; Arch Getty, UCLA; Katie Clark, Yale University; Lilya Kaganovskaya, University of Illinois; Randi Cox, Stephen F. Austin College. Open to public.



# 50<sup>th</sup> annual Holiday Wassail Banquet & Concert December 6-7

December 6 & 7, 2013 6pm dinner, 8pm concert  
 Reception & Dinner: Fish Interfaith Center  
 Concert: Chapman Auditorium, Memorial Hall  
 \$75 per person: includes reception, dinner, and concert.  
 "Concert Only" tickets: \$20 general admission, \$15 senior citizens &  
 non-Chapman students, \$10 CU community.  
 For information, call 714-997-6812 or visit [www.chapman.edu/copa](http://www.chapman.edu/copa)

CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS  
 HALL-MUSCO  
 CONSERVATORY OF  
**music**

Poster designed by Gracie Wilson  
 BFA Graphic Design, '14

CHAPMAN  
UNIVERSITY

COLLEGE OF PERFORMING ARTS

Dear Alumni, Parents and Friends:

Last year we welcomed over 11,000 audience members to our performances, concerts, recitals and events, making it our best attended year ever. We are proud to showcase the talents of our students, while at the same time providing them with learning experiences that take them outside the traditional classroom.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

A gift to the Fund directly supports these College priorities:

- Production costs for the 200-plus live performances of dance, music, theatre and opera the College produces each year;
- Recruitment of professional visiting artists for technique and master classes;
- Scholarships and travel funds for our student touring ensembles and conferences.

Performances like the one you are about to see are vital components of our students' academic and artistic curriculum, helping them to develop practical skills and artistic sensibilities. Our students graduate with more training, more experience and more professional opportunities to launch their careers in the performing arts and performing arts education.

Each one of our students will benefit from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you again at our performances throughout the year.

Sincerely,

Dale A. Merrill, Dean



# Thank you to our Fund for Excellence Supporters

*The College of Performing Arts relies on your generous support of the Fund for Excellence, helping to provide our students with valuable learning experiences as they become artists. We gratefully recognize each and every one of our donors for their contributions to our Fund for Excellence. For more information on how to make a donation, please visit: [www.chapman.edu/copa](http://www.chapman.edu/copa) and click "Support Our Programs."*

## Dean's Circle

*\$10,000 and above*

Rhea Black Family  
Patrick & Mary Dirk/TROY Group\*  
Dr. Thomas Gordon Hall and Mrs.  
Willy Hall '64\*  
Joann Leatherby & Greg Bates  
Mrs. Ruth E. Stewart

## Grand Patron

*\$5,000-\$9,999*

Anonymous  
Glass Family Trust\*  
Mr. David A. Janes &  
Mrs. Donna Janes\*  
Mr. Donald Marabella & Mrs.  
Luciana Marabella\*  
Marybelle & Sebastian P. Musco\*  
Honorable H. Warren Siegel &  
Mrs. Jan Siegel\*  
Linda I. Smith  
Holly and Burr Smith

## Benefactor

*\$1,000-\$4,999*

Mr. Benton Bejach &  
Mrs. Wanlyn Bejach\*  
Mr. Alan Caddick &  
Mrs. Charlene Caddick  
Drs. Lynne & Jim Doti\*  
Dr. Frank Frisch\*  
Dr. William D. Hall and  
Mr. David M. Masone\*  
Mr. Jerry Harrington &  
Mrs. Maralou Harrington

Mr. Bruce Lineberger '76 &  
Mrs. Gina Lineberger\*  
Mr. Carlson H. Mengert\*  
Ms. Alice Rodriguez  
Bev and Bob Sandelman  
Mr. and Mrs. Rande I. Shaffer  
The Theodore Family

## Associate

*\$500-\$999*

Dr. Nicolaos Alexopoulos &  
Mrs. Sue Alexopoulos\*  
Susan and Mike Bass, In Honor of  
Julianne Argyros  
Brooke and Bertrand de Boutray  
The Bruenell Family  
Dr. John A. Carbon\*  
Mr. Jeffrey Cogan '92 &  
Mrs. Carol Cogan  
In Memory of Janet Crozer  
Mr. Thomas Durante '97 &  
Mrs. Amanda Durante  
Mr. Charles Ellwanger &  
Mrs. Kimberly Ellwanger  
Mrs. Barbara Harris\*  
Melissa and Gregg Jacobson  
Paul and Kelley Lagudi  
Mrs. Patricia Melsheime '62  
Mrs. Anastacio Rivera '62  
Mr. Eric M. Scandrett  
Dr. and Mrs. Joaquin Siles, D.D.S.  
Stephen, Kristen and  
Chelsea Smith  
In Memory of Erika Solti Shaeffer\*

Arlin Pedrick Trocme  
Mr. David Weatherill '51 &  
Mrs. Beverly Weatherill '50

## Partner

*\$250-\$499*

Mr. Kenneth E. Aaron &  
Mrs. Sheila L. Aaron\*  
Laila and William Conlin\*  
Suzanne C. Crandall  
Dr. David and Kathleen Dyer,  
In Honor of Carol Neblett  
Ruthann and Jay Hammer  
Mr. Ronald A. Hill &  
Mrs. Cheryl B. Hill  
Mrs. Carol Howard\*  
Mr. Robert Lepore &  
Mrs. Lori Lepore  
Petriello Family  
John R. Tramutola III

## Friend

*\$100-\$249*

Wendy and Thomas Ahlering  
Mr. Thomas M. Akashi &  
Mrs. Karen K. Akashi  
Ms. Christina A. Alexopoulos\*  
Mr. William B. Armstrong\*  
Mr. and Mrs. Donald Barda  
Mr. and Mrs. David Bartlett  
Mr. and Mrs. Edgar Berriman  
Ms. Geraldine M. Bowden\*  
Mr. Thomas Bradac  
The Breunig Family

Harsh J. Brown &  
Frances V. Brown  
Robert and Lori Burke  
Betty L. Burtis  
Mary and Herman Bustamante  
Mr. Michael J. Byrne '67 &  
Mrs. Susan Byrne  
Helen K. Carbon\*  
In Honor of Chase Cargill  
Mr. Renato M. Castaneda &  
Mrs. Josefina R. Castaneda  
RJ Castaneda '08  
Ms. Claire Chambless\*  
Mr. Rick Christophersen '94  
Marcia and Robert Cooley  
Mrs. Kaye DeVries '70  
Ruth Ding\*  
Gabriella Donnell  
Mr. Michael Drummy '73 &  
Mrs. Patricia Drummy '81  
Mr. Stephen L. Dublin '70  
Michael and Carol Duffey  
Mrs. Linda Duttonhaver\*  
Ms. Irene Eckfeldt  
Pamela Ezell and Jim Lichacz  
Laila and Dudley Frank  
Mr. Joseph A. Gatto\*  
Harold and Jo Elen Gidish

Jay Grauer, in honor of  
Edgar Sholund  
Dave and Sharon Gray  
Stephanie K. Hanson  
Dr. Frederic T. Hite, D.D.S.\*  
Mr. and Mrs. David J. Hock  
Dr. Charles E. Hoger &  
Mrs. Anita Hoger  
David and Sue Hook\*  
Dr. and Mrs. Anthony R. Illo  
Bob Ipema  
Stephen and Janalee Johnson  
Mr. Christopher Kawai &  
Mrs. Elaine M. Kawai  
Professor and Mrs. John Koshak  
Bill and Julie Lanese  
Mr. and Mrs. James W. Ley  
Mr. and Mrs. William S. Linn Jr.  
Ms. Kathleen Malcomb\*  
Dr. Joseph Matthews  
Mr. Jim McKeehan  
Mrs. Jenifer van Meenen '94\*  
Mr. Alfred Neukuckatz  
Mrs. Allison Novosel\*  
Bill and Barbara Parker  
Ms. Susan Pedroza  
Mrs. Sallie Piccorillo\*  
Ms. Kelly Radetich\*

Amalia & Samuel Rainey  
Dr. Irving Rappaport &  
Dr. Julia Rappaport\*  
Mr. Kenneth W. Reed '61  
Dr. Robert Reid, LMFT '59  
Peter & Valerie Rogers  
Mrs. Linda Sanchez\*  
Richard and Cheryl Sherman  
Betty Bayram Sirri  
Mrs. Jane C. Spence '00  
Mr. George F. Sterne '78 &  
Ms. Nicole Boxer  
Robert and Jodi Stiffelman  
Dr. Nicholas Terry &  
Dr. Emily Rosario  
Alyce Thomas  
Mey Ling Tsai  
Ms. Doreen W. Vail\*  
Dr. Angel M. Vázquez-Ramos &  
Jody R. Vázquez  
Linda Vinopal & Robert Fodor &  
Paige Fodor '12  
David and Judith Vogel  
Mr. Ales Vysin & Mrs. Janice Vysin  
Ms. Janet K. Waiblinger  
Christine Tunison Wait  
Ms. Darlene J. Ware\*  
Anne Wood '54, '72

*Our corporate partners support a variety of College-wide activities and initiatives, and they work with us to make the Chapman University community vibrant with the performing arts. The College of Performing Arts would like to thank the following artistic, business, foundation and producing partners for their ongoing and generous support:*

Anaheim Ballet  
Backhaus Dance  
Cirque du Soleil  
City of Orange Public Library  
Foundation  
*Classical Singer Magazine*  
Covington Schumacher Concert  
Series\*  
DP Promotions

Gemini Industries, Inc.  
Kawai America  
Law & Lewis LLP  
Leatherby Family Foundation  
Music Teachers Association of  
California  
Pacific Symphony  
Philharmonic Society of Orange  
County

Orange County Playwrights  
Alliance  
St. John's Lutheran Church  
Segerstrom Center for the Arts  
The SJL Foundation  
Office Solutions  
Southern California Junior  
Bach Festival  
University Synagogue

## CHAPMAN UNIVERSITY

President: Dr. James L. Doti  
Chairman Board of Trustees: Doy B. Henley  
Chancellor: Dr. Daniele C. Struppa

### COLLEGE OF PERFORMING ARTS

Dean: Dale A. Merrill  
Administrative Director: Rick F. Christophersen  
Director of Development: Liz Crozer  
Operations Manager: Joann R. King  
Assistant to the Dean: Heather Westenhofer  
Development Assistant: Jennifer Heatley

### HALL-MUSCO CONSERVATORY OF MUSIC

**Full-time Faculty:** Amy Graziano (*Chair*)  
Peter Atherton, Robert Becker, Jeff Cogan, Stephen Coker, Margaret Dehning, Grace Fong,  
Robert Frelly, Sean Heim, Jeffrey Holmes, Vera Ivanova, Christopher Nicholas, Janice Park,  
Dominique Schafer, Jessica Sternfeld, Nicholas Terry, Louise Thomas, Angel M. Vázquez-Ramos,  
Daniel Alfred Wachs

**Adjunct Faculty:** David Alt, Albert Alva, Ron Anderson, Bruce Bales, Mindy Ball, David Black,  
Pamela Blanc, Jacob Braun, Christopher Brennan, David Cahueque, Francisco Calvo, Clara Cheng,  
Tony Cho, Ron Conner, Christina Dahlin, Daniel de Arakal, Justin DeHart, Kyle De Tarnowsky,  
Bridget Dolkas, Kristina Driskill, Cheryl Fielding, Paul Floyd, Patricia Gee, Patrick Goesser,  
Ruby Cheng Goya, Fred Greene, Timothy Hall, Desmond Harmon, Aron Kallay, Janet Kao,  
Hye-Young Kim, Jenny Kim, Milen Kirov, Karen Knecht, Johanna Kroesen, Hedy Lee, Vivian Liu,  
Jonathan Mack, Gary Matsuura, Bruce McClurg, Laszlo Meso, Alexander Miller, Susan Montgomery,  
Yumiko Morita, Mary Palchak, Jessica Pearlman, Rebecca Rivera, Matthew Schalles, Isaac Schlanker,  
Thom Sharp, Lea Steffens, David Stetson, Jacob Vogel, David Washburn, William Wells

**Artist in Residence:** Milena Kitic, Carol Neblett  
**Temianka Professorship:** William Fitzpatrick  
**William Hall Visiting Professor:** Jeralyn Refeld  
**Lineberger Endowed Chair:** Peter Atherton

**Staff:** Casey Hamilton (*Assistant to the Director of Development*) Katie Silberman (*Department Assistant*),  
Peter Westenhofer (*Operations Supervisor*)

**Work-study Students:** Lauren Arasim, Liz Chadwick, Emily Dyer, Sam Ek, Marqis Griffith,  
Chris Maze, Marcus Paige, Nathan Wilen

## Invest

 in our next generation of artists.

The College of Performing Arts brings you the most vital and powerful part of our curriculum – live performances of dance, music and theatre. This extraordinary hands-on training for our next generation of artists is possible only through your generosity.

By helping to maintain the resources essential to our curriculum, you allow the College to offer a dynamic learning environment that nurtures the creativity of our students with one-on-one training, ensuring they master their craft. We can produce exceptional performances like what you are about to see only with support from people committed to excellence in performing arts. People just like you.

Help support the College of Performing Arts' talented young students as they transform into tomorrow's professional artists. To learn more about giving to the College of Performing Arts, please contact Liz Crozer, Director of Development, at (714) 289-2085 or [crozer@chapman.edu](mailto:crozer@chapman.edu).